

Music Major Handbook



2014-2015

A copy of this document can be found at
<http://apps.carleton.edu/curricular/musc/majors/handbook>

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Introduction

Mission Statement

The study of music in a liberal arts setting develops logical thinking, critical analysis, musical literacy, historical consciousness, cultural sensitivity, and aesthetic values. The human dimensions that music is especially capable of revealing--emotional nuance, beauty, and imagination--are also central to the liberal arts ideal. Creative musical activity cultivates feelings of accomplishment and facilitates the search for meaning. Many students with outstanding academic records believe their work as musicians is the most challenging they undertake as an undergraduate. Composing, performing, and writing about music require talent, initiative, risk, and reflection and demands the courage to stand up for a personal vision realized through exacting attention to detail. This process can stimulate personal, intellectual, and social growth and have a positive, lasting influence.

Overview

The Department of Music at Carleton College enrolls several hundred students every term, both majors and non-majors, in a curriculum that offers a balanced, integrated approach to the areas of performance, composition, theory, history, and ethnomusicology. Experience in all these fields is essential to the understanding of music as an artistic and intellectual achievement. Though students arrive at Carleton with a wide range of musical background and ability, all are encouraged to broaden, deepen, enrich and improve their engagement with music. In addition to music-making experiences in our performing ensembles and private lessons, the Department sponsors numerous performances by on- and off-campus artists. These often include student interaction with the music professionals involved in those events. Additionally, we offer an array of classroom courses that range from those designed specifically for the introductory-level student to advanced seminars for majors and those non-majors who devote a significant part of their time to music.

Majoring in Music

The goal of the Major in Music at Carleton is to give students a grounding in all aspects of the study of music: performance, composition, theory, history, and ethnomusicology. Our major provides an excellent preparation for graduate study in any of these fields. Specifically, the major requires our students to:

- gain practical experience in performance, composition, theory, history, and ethnomusicology;
- develop familiarity with musical traditions, genres, canonical repertoire, major artists, styles, and instruments in the musical cultures covered in the curriculum;

- develop familiarity with major issues, central trends, modes of inquiry, and primary areas of controversy among scholars and performers, utilizing both primary source material as well as current scholarship;
- be able to read a musical score with aural and analytical comprehension and be able to describe musical structures persuasively, both verbally and in writing;
- be able to research, successfully develop, and convincingly defend a thesis about music, both verbally and in writing, from historical, analytical, and cultural perspectives;
- improve their formal presentation skills as both a performer and a speaker;
- improve their abilities to use library and on-line resources in all aspects of musical inquiry.

Successful completion of the major provides a basic musical competency, enriches students' other coursework at the College, and enhances their experience of their applied study. Music alumni are among the College's most distinguished, having achieved both academic and commercial success in music at national and international levels. For example, one of our music graduate's orchestrations and compositions have appeared in over 20 films, including the Academy Award-winning films *The Lion King* and *Frida*. Another graduate is a music executive at BMI. Others are currently professors of music at University of Texas Austin, Princeton and Stanford Universities. More recent alumni have attended graduate programs at distinguished schools ranging from USC and the University of Illinois-Urbana Champaign to the University of Colorado at Boulder. Other music alumni have gone on to successful careers in law, medicine, and public service.

Requirements for the Music Major

Students intending to major in music should consult with the Music Major Adviser, Professor Lawrence Archbold, early in their college career since the theory and history courses follow one another in a preferred sequence. 72 credits are required for a major in music. All majors must take the following core courses:

- 18 credits: Music Theory (200, 201, 202)
- 12 credits: Music History (211, 312)
- 6 credits: Ethnomusicology (from 140, 141, 243, 245, 246, 247, 248 or AMST 214)
- 6 credits: *Composition* (220; 285/286 cannot substitute for 220)
- 6 credits: *Music Since 1900* (303)
- 2 credits: *Music Major Colloquium* (398)
- 4 credits: *Integrative Exercise* (400)
- 8 credits: Juried Lessons, of which no more than 4 credits can be taken from MUSC 299. *Composition* (285/286) does not satisfy this requirement.
- 4 credits: Ensemble Participation (from 185-195), of which at least 2 credits are in one of the following conducted ensembles: 185, 186, 187, 189, 190.
- 6 credits: Music Electives (from any Music course, including lessons and ensembles).

Courses offered for a grade must be taken for a grade to apply to the major; i.e., courses cannot be taken S/CR/NC.

Performance Requirement

Every music major must, at least on one occasion, give a public performance of a piece he or she has worked on with one of the major's applied music instructors. This performance must be a solo, not a group, performance and might take place during a studio recital or common time recital, a Junior or Senior solo recital, or some other event sponsored by the Music Department.

In addition to the minimal performance requirements in the core curriculum, students are strongly urged to pursue additional applied study and further participation in a performing organization and/or the chamber music program. Since modest ability at the keyboard is helpful in most areas of music study, achieving piano proficiency is strongly recommended.

Double Major

A student planning to double major should plan early and carefully in view of the sequential nature of the music major curriculum. In particular, plans for off-campus study need to be considered well in advance. Such students should consult with the chairs of both departments.

Pathways toward the Music Major

First Year

- The Theory sequence (200, 201, 202) is strongly encouraged. Students may place out of 200 with an AP score of 4 or 5.
- Music Lessons on an instrument or voice.
- Participation in a Music Ensemble (185-187, 189-194).
- An Ethnomusicology course is a possibility.
- If taking the Theory sequence, 211 and 312 are possibilities, though they are usually taken the following year.
- Music Electives (from any Music course, including lessons and ensembles).

Sophomore Year

In addition to courses appropriate for first-year students:

- If the Theory sequence is completed, then 303 is a possibility.
- If 201 (or 117) is completed, then 220 is a possibility.
- Declaration of a Music Major is made in April.
- If the Theory sequence is not completed in the Sophomore year, there may be limitations on the tracks and topics of the Senior Integrative Exercise that can be undertaken.

Junior Year

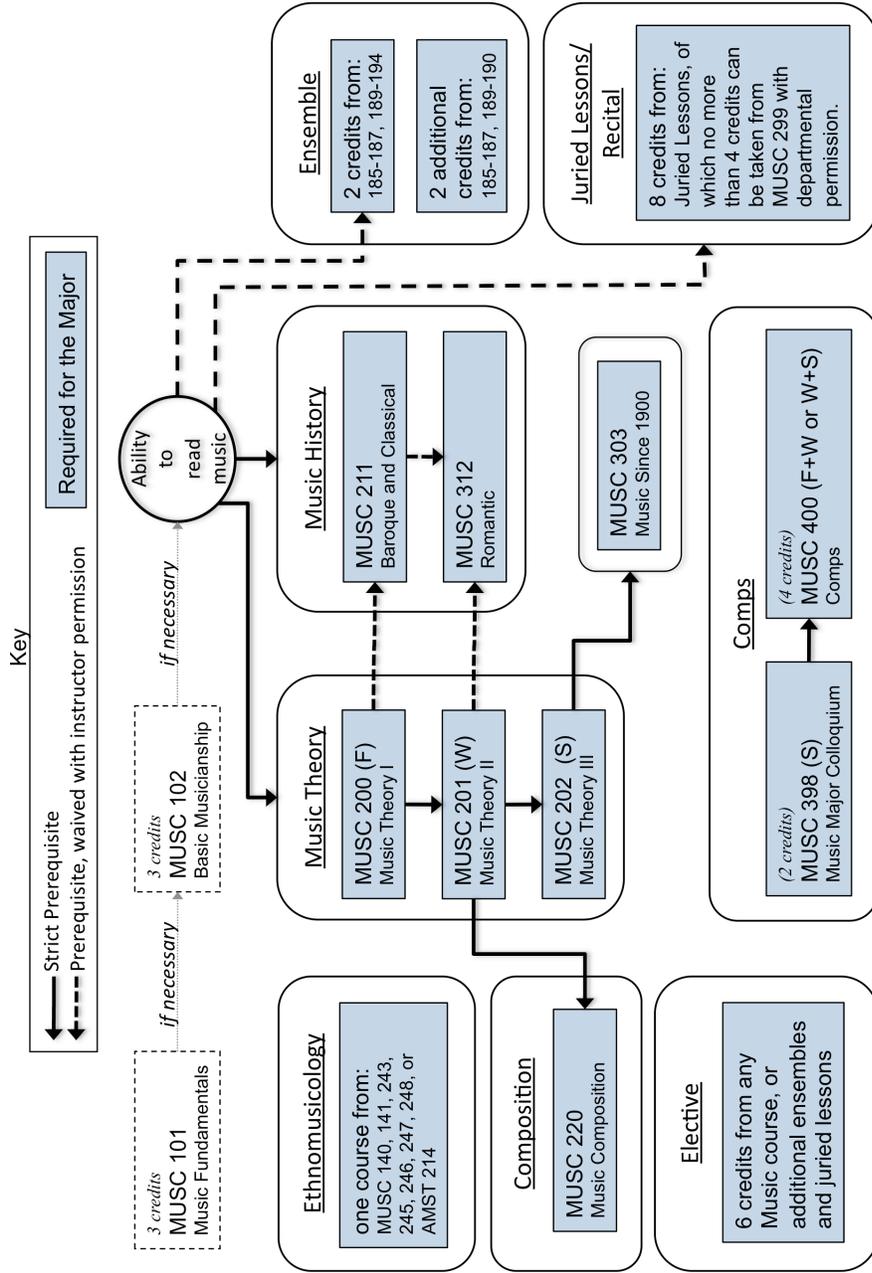
In addition to courses appropriate for first- and second-year students:

- The Theory sequence must be completed by the end of the Junior year.
- *Music Major Colloquium* (398, 2 credits, Spring)

Senior Year

- All required courses must be completed.
- Enrollment in the *Integrative Exercise* (400) is in Fall and Winter or Winter and Spring Terms; presentations are given in Winter or Spring Term.

Music Major Requirements



Integrative Exercise ("Comps")

Music majors fulfill the Senior Integrative Exercise ("Comps") requirement by a significant project which grows out of the student's previous work in history, theory, ethnomusicology, composition, or performance. Note that comps projects in areas such as composition or performance require careful planning.

Types of Comps Projects

Comps projects may arise from course work, recitals, and/or independent study. The project may be:

1. A thesis-driven research paper of substantial length on a theoretical, historical, ethnomusicological, critical, or performance-related subject.
2. A lecture/performance consisting of a performance of and lecture on a significant work or works, accompanied by a paper of moderate length.
3. An original composition accompanied by a related paper of moderate length.

Comps projects require careful planning — not all students will be able to undertake a comps project in the area of their special interest. The student's choice of courses during his or her first, sophomore, and junior years will have an impact on what comps projects may be open to him or her. Good communication between student and faculty members, especially those faculty members who may serve as comps adviser(s), is essential.

As can be seen, all comps tracks involve written work to a significant degree. In each paper an examination of some secondary sources is expected, although the number of secondary sources will vary depending on the nature of the project. In all projects, what is expected is a well-written paper as well as (where appropriate) a carefully prepared performance or composition.

The Department offers many classes and performance opportunities which will prepare the student for his or her comps project. The following list illustrates likely courses of study beyond the music major required curriculum for various comps projects:

- **A paper on a Musicological subject**

Relevant area courses such as *Introduction to Opera* (120), *Symphonies from Mozart to Mahler* (122), *History of Jazz* (130); *History of Rock* (136); relevant applied study; *Independent Study* (291/391)

- **A paper on a Theoretical or Analytical subject**

In addition to the required courses in theory, (200, 201, 202) and *Music Since 1900* (303), the courses in particular areas of musical literature may be helpful: for example, *From the Delta to Chicago* (131), *Introduction to Opera* (120), and *The Piano: Uses & Abuses* (125). Likewise, courses in Ethnomusicology (e.g., 245), and in subjects such as

Introduction to the Perception and Cognition of Music (227) may also be useful; relevant applied study; *Independent Study* (291/391)

- **A paper on an Ethnomusicological subject**

Additional area courses in Ethnomusicology and Musicology; courses in Anthropology, Sociology or Area Studies (such as African/American Studies, Latin American Studies, Asian Studies, etc.); relevant applied study and/or ensembles (such as African Karimba, African Mbira, West African Drum, Chinese Instruments, American Folk Instruments); *Independent Study* (291/391)

- **A Composition project and paper**

Composition (285/286)

- **A Solo Lecture/Performance project and paper**

Intensive study on one's instrument or voice (that is, a year or more of 2-credit lessons); relevant area courses such as *The Piano: Uses and Abuses* (125); *Independent Study* (291/391)

- **A Conducting Lecture/Performance project and paper**

Conducting (128); relevant area courses such as *Symphonies from Mozart to Mahler* (122); *Independent Study* (291/391)

How to Prepare for Comps

Proposing a comps project is a two-step process. First, a student must be admitted to a comps "track" (i.e., a paper, composition, or lecture/performance). Second, a student must successfully define his or her particular project. This proposal process takes place while students are enrolled in *Music Major Colloquium* (398) during the Spring Term of their Junior year. Prior to that term, it is a good idea for students to consult with relevant faculty about their comps aspirations.

Applications to participate in a particular track will be prepared during the first two weeks of the term and submitted to the faculty during the **third week** (see below for details pertaining to each track). At that time, students will be granted or denied entrance into their proposed track; in addition, constraints on possible projects and topics may be imposed. Once accepted in a track, each student will then submit a project proposal during the **seventh week** of the term. Project proposals will be reviewed by the entire Department faculty, and students will meet with the faculty to answer questions regarding their proposals. Project proposals should contain: a precise definition of the project; a listing of the resources required for the project (including what resources may need to be acquired for its completion); the relevant background the student brings to the project; why the student wants to do the project and what the student hopes to learn from it. Proposals must be thorough and complete, and all necessary materials must be on hand at the beginning of the following Fall Term. Comps advisers will be assigned when a project is approved.

Students should be aware that faculty are occasionally on leave and they should check schedules with their prospective adviser well in advance. To ensure that comps projects are appropriately distributed among faculty, it may not always be possible to assign students their first choice of adviser.

Special Considerations for the Paper Track

The Paper Track is appropriate for students who have demonstrated success in research and writing on musical topics. This project involves a paper of approximately 30 pages plus bibliography, figures, musical examples, etc. To qualify for this track, students must submit a portfolio of their written work, primarily, but not exclusively, drawn from Music Department courses. Students are also expected to indicate how their course of study has prepared them for this track. These are the materials that are due during the third week of Spring Term of the Junior year.

The project proposal itself should demonstrate the student's readiness to pursue his or her chosen project. This will include a list of relevant coursework and/or applied study, an indication that the student is familiar with relevant sources, samples of any special materials such as transcriptions or analytic graphs (if the project requires such work), and so forth. The proposal document is due during the seventh week of Spring Term of the Junior year.

Special Considerations for the Lecture/Performance Track

The Lecture/Performance Track is appropriate only for students who have already demonstrated a high level of accomplishment as performers in the instrument/voice they wish to pursue in their comps project. Typically, such students will have taken 2-credit lessons on their primary instrument/voice during most of their enrollment at Carleton. The recital portion will consist of a performance of 10-15 minutes of music that has been primarily prepared in the Senior year; the lecture portion is a 20-30 minute oral presentation. Should the performance require an accompanist, plans for the accompanist should be finalized in Fall Term in consultation with the adviser and the applied music instructor.

In addition to their performance, students in the Lecture/Performance Track will write a paper of approximately 15 pages plus bibliography, etc., which discusses the piece or pieces being performed from an analytical, historical, critical, or performance-practice perspective. To qualify for the Lecture/Performance Track, a student must (a) obtain permission from her or his applied music instructor, (b) submit a portfolio of past performance programs and/or repertoire studied, and (c) audition before the Music Department faculty. These auditions will take place during the third week of Spring Term of the Junior year.

The Lecture/Performance proposal itself should demonstrate the student's readiness to both perform his or her chosen repertoire as well as discuss it in the paper. This will include a list of relevant coursework and applied study (which may include off-campus

study), an indication that the student has any special skills needed for the performance, such as relevant language skills for singers, conducting skills for conductors, etc. The proposal document is due during the seventh week of Spring Term of the Junior year.

Students in the Lecture/Performance Track must take and receive a passing grade in 2-credit lessons on their comps instrument/voice during the term they are registered for comps credit and are preparing their comps project; during the term they are presenting their project, they must take and receive a passing grade in 1- or 2-credit lessons on their comps instrument/voice. Enrollment in 2-credit lessons is strongly recommended during the term the comps proposal is prepared.

Special Considerations for the Composition Track

The Composition Track is appropriate only for students who have demonstrated a significant level of achievement as composers. **It is especially important for students who wish to pursue the Composition Track to begin the Theory sequence (200, 201, 202) as soon as possible;** this will allow students opportunities to build their composition portfolios. The Composition project itself will consist of a piece of approximately 10-15 minutes duration.

In addition to their compositions, students in this track will write a paper of approximately 15 pages plus bibliography, which addresses one of the following topics: (a) the historical background of the genre of the composition; (b) examination of a model composition or compositions; (c) the philosophical, aesthetic, or stylistic background of the composition. In all cases the student's paper should be related to issues surrounding her or his composition.

To qualify for this track, a student must (a) have taken *Music Since 1900* (303) prior to his or her Senior year; (b) obtain permission from the composition faculty; and (c) submit a portfolio of compositions which demonstrates sufficient background to pursue the Composition Track. This portfolio is due during the third week of Spring Term of the Junior year.

The composition proposal itself should demonstrate the student's readiness to both compose in their chosen idiom as well as discuss it in the paper. This will include a list of relevant coursework and applied study (which may include off-campus study), an indication that the student has any special skills needed for the composition, such as knowledge of MIDI and electronic instruments, relevant performance experience, and so forth. The proposal document is due during the seventh week of Spring Term of the Junior year.

While the Department will do all it reasonably can to support the adequate performance of composition projects, the student should be aware that the Department's larger ensembles will not be available for this purpose. Students performing in comps presentations must be enrolled in the appropriate Department course.

Students in the Composition Track must take and receive a passing grade in 2-credit composition lessons during the term they are registered for comps credit and are preparing their comps project. During the term they are presenting their project, they must take and receive a passing grade in 1- or 2-credit composition lessons. Enrollment in 2-credit lessons is strongly recommended during the term the comps proposal is prepared.

Guidelines for Writing Comps Papers in Music (All Tracks):

All papers, regardless of track, should be an example of the best work of the student. Comps papers should be carefully polished and written early enough in the process to allow for a series of revisions and proofreading. The paper must also be an example of scholarly writing. That means it should demonstrate the student's ability to work within a scholarly tradition. The paper should also demonstrate the student's ability to discuss the scholarly tradition(s) in which the student is writing. The citing of sources in a bibliography and through footnotes (or endnotes) is an essential way to accomplish this goal. All papers should demonstrate the student's command of bibliographic and footnoting techniques. These are all entirely appropriate expectations and exercises for any student nearing the end of a four-year college career and apply to papers written by Music Majors in all three comps tracks.

Students should consider carefully the audience for their comps paper. Ideally, students should be writing for an audience of their peers: a comps paper in music should be accessible to other senior Music Majors. Excessive use of jargon should be avoided. If it cannot be eliminated, part of the challenge of writing the paper will be finding ways to make the material accessible to that audience. In some cases, glossaries and/or lists of concepts with their definitions may be a necessary additional aspect of the paper.

Special advice for students who are writing papers in the lecture/performance and composition tracks:

Fifteen pages of text is the proper approximate length of the paper for both these tracks, minus supporting materials such as musical examples, bibliography, and appendices; ten pages of text would be too small and twenty pages too large. Though the appropriate size of a bibliography will vary from project to project, a bibliography of appropriate size must be included. The paper should contain musical examples which demonstrate the student's ability to integrate an appropriate number of such examples into the text; these examples may appear either in the text or in an appendix.

The Music Major Handbook advises addressing one topic from the list of possible topics; this is because the paper should offer an extended encounter with one topic. Papers that weave together several short treatments of disparate topics are not appropriate for the comps exercise.

The paper should be related to issues surrounding the composition in question. In other words, the paper should seek to locate the composition in a broader context, be that

genre, modeling relationships, philosophy, aesthetics, or style (which are the options listed by the Handbook). A description of the piece might be appropriate, even necessary, as part of the larger aim to locate it in the broader context. However, a “composer’s statement” or manifesto does not constitute an adequate comps paper. Such documents do, however, belong to their own intellectual tradition, and such a statement might, in some instances, be usefully presented as a program note, apart from the comps paper, at the comps presentation or at another time.

Scheduling, Registration, Presentations, Distinction

Winter Term Junior Year

- Register for *Music Major Colloquium* (398) offered Spring Term.

Spring Term Junior Year

- All majors should be enrolled in *Music Major Colloquium* (398) regardless of comps plans.
- Students should register for three credits of *Integrative Exercise* (400) for the following Fall Term.

Fall Term Senior Year

- During Fall Term, students will complete the bulk of the work on their comps, that is, drafting their paper (paper track), composing their piece (composition track), or preparing their repertoire (lecture/performance track). Seniors are required to meet with their advisers (and, if relevant, applied instructors) weekly until their project is complete.
- On the Friday of the **eighth** week of Fall Term, students must demonstrate that their projects are on track for a timely completion. Paper track students must turn in a complete draft requiring little or no substantive revision. Composition track students must turn in a complete draft of their composition (full score; parts may be copied/generated later). Similarly, for Lecture/Performance track students, there will be a screening before two or more full-time music faculty (and relevant adjunct faculty, if appropriate) of selections (chosen at the discretion of the faculty) of the music to be performed at the Lecture/Performance. The papers and compositions will be reviewed by the comps committee the following week. Lecture/Performance and Composition track students must turn in rough drafts of their papers by the end of the term.
- Students should register for one credit of *Integrative Exercise* (400) for the following Winter Term.

Winter Term Senior Year

- For students in the Paper track, the final version of their paper must be turned in to the Department Administrative Assistant no later than Noon one week after the start of Winter Term classes. Similarly, for students in the Composition track, a final draft of their scores is due at the same time. For students in the Composition and Lecture/Performance tracks, the paper portion of their comps is due by Noon on Friday of the third week of the term.

Within two to three weeks of the Department's receiving the paper and distributing to full-time faculty, the student will hear back, usually from his/her adviser, concerning faculty feedback on the work.

- Comps presentations will begin in the third week of the term for students in the Paper track, and in the sixth week of the term for students in the Lecture/Performance and Composition tracks. All presentations and performances will take place during common time whenever possible; some performances may require evening or weekend scheduling. All presentations and performances must be completed by the end of the term.

Spring Term Senior Year

- Students are required to submit their comps papers, along with audio of performance or composition, at the end of Spring Term to the Gould Library for archiving. Students are directed to <https://contentdm.carleton.edu/comps/> which can also be linked from the Library and Archives websites.

Grading and Alternative Schedules

- Students must receive an "S" in order to pass the comprehensive exercise.
- Alternative schedule and/or credit arrangements will be considered only in unusual circumstances (to accommodate the particular needs of a student with a double major, for example). Any alternative comps schedule must be worked out well in advance (at least by the end of the Junior year) and approved by the Department Chair.

Comps Presentations

An important goal of the comps process is that it should foster a sense of intellectual and musical community amongst the majors in the Music Department. Senior majors are required to attend all comps presentations; Junior majors are strongly encouraged to do so.

Seniors doing a research paper will give a 20-30 minute oral presentation about their research. Students in the Lecture/Performance or Composition tracks will give a 20-30 minute oral presentation about their music; their presentations will also include the performance portion of their comps, which should not exceed 15 minutes (i.e. their total presentation should not run longer than 45 minutes). Time limits on presentation length will be enforced.

At the beginning of Spring Term, students who will be giving comps presentations should consult with the comps committee to discuss the protocols for their presentations, such as use of A/V equipment, appropriate topics for discussion, how to ask and answer questions, and so forth.

Distinction in Comps

Distinction in comps is occasionally awarded by the Department; students in all tracks may be considered for Distinction. Such an award takes into consideration a student's achievement in the major comps project – depending on the track, the research paper, the performance, or the composition – and its supporting comps presentation. -Students who fail to meet the deadlines indicated above will be ineligible for Distinction. In making its decision, the faculty will consider not only the achievements of students in the current year, but also the standards applied to students in previous years, both those who were and were not awarded Distinction.

Preparation for Graduate Studies in Music

Students interested in pursuing the study of music beyond Carleton will need to pursue additional coursework and activities in addition to the requirements of a Carleton education. In general, a student should seek out as many musical experiences as possible: listening to recordings, attending concerts, and reading books about music. Since a modest ability at the keyboard is required in most areas of music study, achieving piano proficiency is strongly recommended. Further participation in performing ensembles and private study will help develop your abilities on your chosen voice or instrument. Additional elective classroom courses such as *History of Jazz* (130), *History of Rock* (136) and *Conducting* (128) may help make your transition beyond Carleton a more successful one.

For composers, an exposure to other arts is valuable. For performers and conductors, attendance at important summer festivals is a plus (Aspen, Tanglewood, etc.). For music historians and theorists, a second foreign language (German in particular, French, Italian, or Latin) is useful, as are courses in European history and critical theory. Music theorists might consider a basic course in computer programming, logic, or mathematics and set theory.

The steps in applying to graduate school are simple, if not always easy. First, talk to Carleton music faculty about what you are interested in doing. They may recommend certain graduate schools that specialize in your area of interest. You will want to plan in advance to take the GRE examination since many graduate schools require this for entrance. Write to at least three or four schools for information and application forms. Check to see that these schools have faculty members who share your interests. Be certain to check with those faculty members personally if possible as to their plans during the time you might be there.

Apply for any scholarships for which you may be eligible (Rhodes, Marshall, Mellon, etc.). Many fine graduate schools offer substantial scholarships and/or assistantships. In some cases, a scholarship will cover not only tuition and fees but will also provide a monthly living allowance. Do not let worries about money discourage you from applying.

Prepare a portfolio to send along with each application. A portfolio is a small sample of your work, possibly your Senior thesis and/or term paper(s) written during the history and

theory sequences, perhaps a composition or a tape of a recital or a research project, and anything else that would give someone a good idea of who you are and what your strengths are. Contact faculty members for recommendations and to discuss possible improvements to your portfolio. Finally, consider making a trip during Winter or Spring breaks to visit and evaluate the schools to which you have applied. Many programs require an interview and/or audition.

Miscellaneous Information for Current Students

Academic Credit for Recitals

Student musicians, both majors and non-majors, may enroll in *Recital (299)* in order to receive academic credit for presenting a public music recital. The recital must consist of a minimum of 30 minutes of solo music performance, although some chamber music may be included. The Department may consider an exception in the case of a student who has chosen to specialize in collaborative piano. The recital must be held during the second half of the term. Students enrolling in *Recital (299)* do so in lieu of registering for applied lessons at the two-credit (hour) level; *Recital (299)* includes nine one-hour lessons. *Recital (299)* does not require an end-of-term jury experience. Prerequisites for *Recital (299)* include a completed recital form and permission of the Music Department the term prior to the recital. Fees and financial aid for *Recital (299)* are the same as for 2-credit applied lessons. *Recital (299)* satisfies 2 credits of the Arts and Literature or Arts Practice distribution requirements. Complete guidelines and application forms are available in the Music Hall lobby.

Accompanists

All students, including majors, who are registered for applied music study have available to them a limited number of student and staff accompanists. The list of student accompanists is posted on the Department bulletin boards. These accompanists may be used for lessons and departmental recitals and master classes. There are no fees for accompanists at these activities.

Students planning joint and solo Junior and/or Senior recitals may use the student accompanists, subject to their availability. If non-majors choose to use staff or outside accompanists, they will be responsible for paying any special fees those accompanists may charge. As for majors, any special fees will be paid by the Department. Such arrangements need to be approved by the Department; normally the Department will support only one Junior and one Senior recital per major. This support is limited to three hours of rehearsal and two hours of performance (at the established rate), plus the performance premium (at the established rate). Arrangements for providing accompanists must be made the term prior to the performance.

Concert Attendance

Musical performance and concert attendance is of critical importance in both the artistic and intellectual development of the student. Exposure to music of diverse stylistic and historical periods, both by participation and listening, contributes to the development of the technical and analytical skills necessary to study music in depth.

Carleton offers a wide variety of concerts which provides students with the opportunity to hear, study and perform music of diverse genres and historical periods. The concerts given by Carleton's performing organizations — the Orchestra, Singers, Choir,

Symphonic Wind Ensemble, Jazz Ensemble, West African Drum Ensemble, Chinese Music Ensemble, Karimba Ensemble, Mbira Ensemble, etc., as well as guest and faculty artists in solo and chamber music recitals and a wide variety of student recitals — are an integral part of the musical life of Carleton and provide exciting performance and listening opportunities.

Fee Waiver for Music Lessons

The lesson fee for up to four credits per term of applied study in voice, an instrument, or composition during the Junior and Senior years will be waived. As for composition lessons, music majors in the composition track who are required to take composition lessons will receive priority registration Credits taken through the Bailey Scholar program count toward the four credits that will be waived. Students who wish to take additional lessons may do so at their own expense, but are urged to consult with their academic adviser before doing so.

Majors who late drop or receive an F or NC in applied music (with the exception of late drops for medical reasons) will lose the fee waiver for the remainder of their time at Carleton.

Honors in Music Performance

The Department faculty, in recognition of excellence in performance and significant contributions as a performer, may select one or more Seniors (majors or non-majors) for the designation "Honors in Music Performance" at the end of each academic year. Based on the faculty's combined knowledge of the variety of ways in which student performers may excel, consideration will be given for their activities in solo and joint recitals, other solo performances, concertos, chamber music, accompanying, conducting and, as appropriate, active participation in one or more performing organizations. Generally some combination of these performance opportunities will be considered. A certificate and designation in the Honors Convocation and Commencement programs will be awarded to those selected. No student applications are necessary.

Letters of Recommendation

There are many occasions when it is appropriate for students to ask Department faculty to write letters of recommendation in support of applications: for jobs, for fellowships, for admission to graduate schools, etc. Students should check with faculty members to make sure that faculty are willing to write such letters and also make sure that they are giving faculty members enough time to write them. (Students should discuss with individual faculty what length of time each faculty member considers sufficient for this purpose.) Additionally, the Department faculty would like each student to fill out an information resumé and give it to each faculty member who will be writing references for that student. Information that might be contained on such a resumé includes:

- What position(s) are you applying for? Include dates when the material is due. Please list all institutions (including full addresses) and deadlines in one place on a separate page.
- Scholarships and academic honors that you have received.
- Grades received in Music courses and the instructor's names.
- Details of employment within the Music Department. What terms, what courses, what capacity, supervisor's name?
- Other campus (or off-campus during the school year) employment.
- Relevant work experience during Summer or Winter break. Relevant should not be interpreted in a narrow sense of implying a direct relation to music. In addition to that, cite evidence of your qualities of leadership, perseverance, and organizational ability.
- Relevant extracurricular activities.
- Are there particular strengths or weaknesses on your transcript that should be emphasized or clarified? (That is, have you done a lot of work in another area, such as foreign language?)
- Is there any specific evidence of your ability to communicate well in speaking and writing--that is, public speaking experience, writing for the Carletonian or other publications, advanced rhetoric courses?
- What do you perceive as your major strengths?
- What are your immediate and long-range goals?
- Is there anything else that might (or might not) be included to bolster your application? Remind faculty of the details of talks or projects or any other relevant special efforts you have done, (especially those you have done with the designated recommender), as these will enable faculty to personalize and greatly strengthen their letters.

Music Resource Center

The Music Resource Center (MRC) houses the Music Department's curricular resource collection, including scores, reference books, and recordings. The online catalog is The Bridge, which is shared by Carleton and St. Olaf Colleges, where you can search for reference books, music scores, audio recordings (CDs) housed in the MRC. The MRC is not a circulating library per se. Access to holdings is generally limited to use in the MRC.

The Music Resource Center contains seven A/V computer workstations for listening to and/or viewing materials in our media collections. In addition, each is equipped with a

MIDI keyboard, music notation software (Encore and Sibelius), music sequencing software (Digital Performer) and sound editing capability (Amadeus II). Priority for use of these machines is given to faculty currently teaching and students currently enrolled in music courses.

S. Eugene Bailey Program

The Bailey program was established by a generous gift from the estate of S. Eugene Bailey, who was a member of Carleton's Music faculty from 1946-1975. This program is for all students who intend to major in music, play an orchestral instrument (strings, woodwinds and brass), and plan to participate in one or more of the following Carleton ensembles: Orchestra, Symphonic Band, or Jazz Ensemble. The program will cover the College grant portion of a student's financial aid package. In addition, students will receive private lessons on their primary instrument free of charge for every term of eligibility, and will be eligible to apply for financial support for a summer of music study at a national or international music institute of their choice.

Applications can be renewed annually as long as criteria for eligibility are met. These criteria include: the student is a declared music major or intends to major in music at Carleton; the student enrolls and successfully completes private lessons on the major orchestral instrument; the student enrolls in and successfully completes one of the above instrumental ensembles.

Current students may apply for this program by completing an application form which is available in the Music Hall Lobby. Prospective students must first be accepted to Carleton College, and schedule an audition and interview with the instrumental faculty of the College during New Student Week. For admission materials, contact the Admissions Office at 507-646-4190.

Applications for the S. Eugene Bailey program are located in the Music Hall Lobby.

Summer Study Support

In addition to the S. Eugene Bailey program, the Class of 1963 Fellowships and the Independent Research Fellowships also offer opportunities for summer study between the Junior and Senior years. Materials detailing these fellowships are available from the Office of the Associate Dean of the College. These programs, in addition to providing funding for tuition and travel, can include funding of up to \$1000 to replace summer earnings. These programs have been used by music majors for both research projects and for attending summer music programs such as those at Bowdoin, Aspen, Tanglewood, Round Top, etc.

Related Documents

- MUSC 299 (Recital) Application Form
- Bailey Application Form
- Information and Guidelines for Applied Music Study
- Major Curriculum Planning Form
- Music Department Style Sheet

Department of Music

MUSC 299 – RECITAL

Application Form

PREREQUISITE: COMPLETED RECITAL FORM AND PERMISSION OF THE MUSIC
DEPARTMENT **THE TERM PRIOR** TO THE RECITAL

COMPLETE THIS FORM AND SUBMIT TO THE DEPARTMENT CHAIR

Student's Name _____ Class Year _____

Instrument or Voice _____

Terms of Study at Carleton _____

Proposed Date and Location of Recital _____

Proposed repertoire to be performed (title, movements, composer, duration, names of
other performers)

*If approved, student may not concurrently register for other lessons on the same
instrument or voice.*

***** **For the Instructor** *****

I certify that the above student is/will be ready to perform the compositions on this
proposed recital.

Private Instructor Signature Date

***** **For the Department** *****

Approved? _____

Music Department Chair Signature Date

After Department Action: cc: Performance Activities Coordinator, Private Instructor, Student

July 2013

Application Form for the
S. Eugene Bailey Scholarship Program
at Carleton College

Directions: Please print or type the information requested below. Completed application should be returned to Professor Hector Valdivia, S. Eugene Bailey Director of the Carleton Orchestra.

Section 1. General Information

Name: _____ Date: _____

Home Address: _____

Home E-mail Address: _____

Home Telephone Number: _____

Campus Address: _____

Campus Telephone Number: _____

Campus E-mail Address: _____

I play the following orchestral instrument(s): _____

Note: Under the terms of the S. Eugene Bailey Scholarship Trust, these scholarships can only be awarded to students who play orchestral instruments commonly used in a symphony orchestra, *other than* piano, organ, or percussion instruments.

Section 2. Certification of Major or Intent to Major in Music

Note: Students applying for S. Eugene Bailey Scholarships for their Junior or Senior years must certify that they have *declared* a major in music. Students applying for their Freshman or Sophomore years must certify that they *intend* to declare a major in music.

I hereby certify that I have declared / intend to declare a major in music.
(circle the appropriate choice)

Date

Signature

Section 3. Required Course Work

All students applying for a Bailey Scholarship must be registered each term and satisfactorily complete both private study of their primary instrument and one of the following ensembles: Carleton Orchestra, Carleton Symphony Band and/or Jazz Ensemble. List below the courses required for a music major that you have completed and that you are/or will be taking during the current academic year. For each course, include the term in which the course was or will be taken.

Section 4. Experience and Performance History

Briefly describe your past course of study of the orchestral instrument(s) you play. If appropriate, include courses taken at Carleton. Please include the number of years you have studied your instrument(s), the names of all instructors under which you have studied your instrument(s) while at Carleton, and the name(s) of the last instructor(s) under which you studied your instrument(s) before matriculating at Carleton.

Briefly describe your performance experience including the names of orchestras or other performance groups in which you have played your instrument(s) over the past three years.

List any summer music camps or institutes you have attended in the past three years, including the dates of attendance.

List any awards or honors you have received relating to your instrument(s) including the name of the organization or entity granting the award or honor and the date you received them.

Include any other information that you think would be relevant to this application. (Attach an additional page, if necessary.)

Section 5. Auditions

The terms of the S. Eugene Bailey Scholarship Trust require that students participate in auditions arranged by the Director of the Carleton Orchestra, or his/her designees from the faculty of Carleton's Music Department. To help the Music Department with its audition schedule, please check the appropriate box below.

Yes, I have already auditioned before members of the Carleton Music faculty this academic year.

No, I have not yet auditioned before members of the Carleton Music faculty this academic year.

CARLETON COLLEGE - DEPARTMENT OF MUSIC
INFORMATION AND GUIDELINES
FOR APPLIED MUSIC STUDY
2014-2015

Private study of an instrument or voice is available to all students for academic credit.

There are **two** registration options each for half-hour Music lessons (the MUSC 1xx courses) **or** for hour Music lessons (the MUSC 2xx courses):

- First option: a one-credit course (MUSC 1xx) or a two-credit course (MUSC 2xx) that is mandatory S/CR/NC and fulfills the Arts Practice Requirement (ARP). Students may continue with lessons even if they have satisfied the ARP requirement.
- Second option: a one-credit course (MUSC 1xx**J**) or a two-credit course (MUSC 2xx**J**) that carry a “**J**” designation at the end of the course number (e.g. for piano, MUSC 150J or MUSC 250J). The “J” Juried courses will receive a letter grade and fulfill the Arts Practice Requirement (ARP). Students may continue with Juried lessons even if they have satisfied the ARP requirement. As with any other class, students may elect to S/CR/NC these classes, in which case, these S/CR/NC credits count toward their 30-credit maximum allowed during a student's time at Carleton.

What is a Jury? All “J” (Juried) courses will include a five to ten minute performance (Jury) normally held ninth week through Exam Days. The choice of repertoire and learning goals for the Jury will be decided by the primary applied music instructor in consultation with the student. The Jury will be assessed by the student’s applied music instructor working in partnership with one other faculty member. Together, they will provide each student with constructive feedback, which will normally include written comments, about their Jury performance. Of primary importance in assessing the Jury performance will be the level of engagement with and quality of preparation of the music performed, rather than the difficulty of the repertoire. Students will not be judged in comparison with other students. A recital, if presented in the second half of the term, may substitute for a Jury. The final course grade for Juried lessons will continue to be the decision of the primary instructor.

Students are encouraged to discuss which type of lesson (Juried or Non-Juried) with their instructors. There is no special audition process for Juried lessons. Juried or Non-Juried lessons might not be taught during Mid-Term Break; check with your instructor.

Fees: After the Drop/Add deadline, a term fee of \$285 is billed for 9 half-hour lessons (1 credit) per term, or \$565 for 9 hour lessons (2 credits, with the approval of the instructor). Class Guitar and Class African Drum are each \$80 per term.

Please Note: Fees are not refundable for late drops, except when a late drop is made for medical reasons or in similar emergency situations.

Request for Assistance with Music Lessons: Requests must be submitted to the Office of Student Financial Services. Information about the “Request for Assistance with Music Lessons” can be found on their website at http://apps.carleton.edu/campus/sfs/applying_aid/.

Practice/Performance Expectations: An hour of daily practice is expected for 1-credit lessons, two hours daily for 2-credit lessons. Grades will reflect the quality of work and improvement, as well as the number of lessons attended. Some instructors hold weekly or occasional classes for their students for performance and/or presentation of related material. Students are encouraged to attend some of the many student, faculty, organizational, and guest artist concerts performed each term. By observing and listening to other musicians, a student can gain insight into his or her own performance. Practice rooms are available on the 2nd and 3rd floors of the Music Hall (primarily piano, voice and strings) and on the Lower Level of the Concert Hall (primarily other instruments).

Missed Lessons: Student Responsibility: Students who need to miss lessons due to illness or necessary trips away from campus should inform the instructor at least 24 hours in advance and

arrange a make-up lesson at the instructor's convenience, possibly. Lessons missed because a student is too busy or hasn't practiced are not made up, but advance notice is a courtesy that permits the instructor to use the time more efficiently. Some instructors prefer that unprepared students come at their scheduled time and use the lesson time for work on technique, theory, etc.; check with your instructor. Obviously, there may be occasional exceptions (last-minute medical or family emergencies) to the advance notice policy; any other exceptions are at the discretion of the instructor. Students who have more than three unexcused absences from lessons are advised to late drop or accept an F or NC grade. **Faculty Responsibility:** Faculty should inform students and the Department Administrative Assistant in advance if they will be unable to teach at the scheduled hour, and should arrange for make-up lessons. **Instruments/Music:** Students are expected to appear at their first lesson with their instrument, sheet music, and any other necessary items such as reeds, metronomes, mutes, rosin, strings, etc. Students may elect to contact their instructor in advance of their first lesson to inquire about exactly what should be brought. The Instrumental Library (henceforth referred to as the I-Libe) located in the basement of the Concert Hall lends out a limited number of instruments on a first-come first-served basis. The I-libe also has some music supplies for sale and an extensive free lending library of chamber music for students enrolled in Music 194 Chamber Music. Students are encouraged to purchase their own solo sheet music. The I-libe will be open beginning New Student Week. Hours will be posted on its door along with contact numbers of people who will be able to help you find what you need.

May 2014

Name: _____

Date: _____

MUSIC MAJOR CURRICULUM PLANNING FORM

Please bring this completed form to your advising appointment with the Music major adviser, Lawrence Archbold. That appointment will be scheduled in May; at that time your plans for the Music major will be discussed. Your form will also be shared with other full-time Music department faculty members.

Now that you have declared a major in Music, it is time to plan how you will meet its various requirements (see the Academic Catalog and/or the Music Major Handbook for a complete listing). Please begin with a brief musical biography: describe the nature and depth of your musical experiences and preparation for work in the Music Major.

Do you have plans involving special circumstances such as a double major or off-campus study that might require additional advance planning to complete the Music Major on schedule?

As you may already know, there are three "tracks" through the Music Major: the research paper track, the lecture/performance track, and the composition track. Do you have a preliminary idea at this time about which track you are likely to follow?

As you look over the major, are there areas in which you have interests but see no courses offered?

While your decisions about the curriculum you plan to take and how best to schedule it can benefit from planning in advance, this especially true of the applied music requirements, of which there are three:

1) Eight credits of private lessons of which at least four credits are taken from Music 385/386 (Juried Lessons for the Major) and/or Music 299 (Recital). Music 299 requires permission of the Department.

2) Four credits of ensemble participation of which at least two credits are in one of the following conducted ensembles: Music 185-187, 189-190.

3) Performance requirement, that is, a public performance (see the Academic Catalog and/or the Music Major Handbook for a description of this requirement).

How you plan to complete these requirements? Please begin by listing all applied music courses you have taken at Carleton (private lessons and ensembles) and indicate which, if any, already fulfill some of these requirements. If possible, relate your plans to your larger goals in choosing the Music Major, as well as to any plans you might have for post-graduate study and eventual employment. *It is recommended that you consult with your applied music teacher(s) as you complete your answer to this question.*

Carleton College Music Department Style Sheet

Documenting Sources in Music Papers

To avoid unnecessary footnotes, the Music Department uses the “author-date” system for documenting sources used in papers. Within the text, references should be cited by surname of the author, followed by the year of publication in parentheses; for example, “Jones (1970) has shown that . . .” When identifying a direct quotation or paraphrase, the page number is appended to the author-date citation which follows the quotation:

“The first forty-five bars of the *Eroica* Symphony comprise one of the most raked-over pieces of musical property in the Western hemisphere” (Burnham 1995, p. 4).

When there are two authors, cite both names, as (Smith & Jones 1973). When there are more than two authors, cite all authors the first time the reference occurs. In subsequent citations give the surname of the first author followed by et al. and the year of publication, as (Smith, Jones, & Cooper 1975) and (Smith et al. 1975). A bibliography then follows at the end of the paper. The following examples show the bibliography format for various source types:¹

For a book:

Burnham, Scott. 1995. *Beethoven Hero*. Princeton: Princeton University Press.

For an article in a journal:

Handel, Stephen. 1973. Temporal Segmentation of Repeating Auditory Patterns. *Journal of Experimental Psychology*, 101, pp. 46-54.

For an essay or chapter in an anthology of collected essays:

Estes, W. K. 1972. An Associative Basis for Coding and Organizing in Memory. In A.W. Melton & E. Martin (Eds.), *Coding processes in human memory*. Washington, DC: Winston, pp. 107-132.

For a score:

Mozart, Wolfgang Amadeus. 1960. *Sonatas and Fantasies for the Piano*. Prepared from the autographs and earliest printed sources by Nathan Broder, rev. ed. Bryn Mawr, PA: Theodore Presser.

For a dissertation or thesis:

Straw, Will. 1990. Popular Music as Cultural Commodity: The American Recorded Music Industries, 1976-1 985 (United States). PhD .diss., McGill University.

For an online article or reference source

Murphy, Scott. 2006. The Major Tritone Progression in Recent Hollywood Science Fiction Films. *Music Theory Online*, 12.2. <http://mto.societymusictheory.org/issues/mto.06.12.2/mto.06.12.2.murphy.html>.

For an audio recording:

Dvorak, Antonin. 2003. *Violin Concerto in A Minor and Romance in F Minor*, violinist Itzhak Perlman and conductor Daniel Barenboim, London Philharmonic Orchestra. EMI Classics. ASIN B0000AF1L9

For an article from a newspaper:

Bream, Jon. 2003. It Was Words, Not Music, that Helped Yanni Heal. *Minneapolis Star Tribune*, 25 May 2003, section F1+.

¹ This guide for author-date citations was taken from the *Music Perception* style sheet. See <http://www.ucpress.edu/journals/mp/edsub.htm> for a typical set of requirements for journal article submission.

Carleton College Music Department Style Sheet

Paper Formatting Guidelines

Unless you are specifically instructed otherwise, the following rules should be followed in formatting your papers:

- Font & size: 12 point Times Roman.
- Margins: At least 1 inch on all sides.
- Line spacing: Double spaced throughout, including extended quotations.
- Single sided printing (to save paper, print rough drafts on palimpsest).
- Bibliography or list of works cited on a separate page.

Notes on Musical Terminology

- Song titles go in quotation marks: “Du bist die Ruh,” “Smoke on the Water.”
- Standard work titles involve an instrument, a genre, a key, and (possibly) a catalog or an opus number: Beethoven’s Piano Sonata in C, op. 53.
- Opus is abbreviated “op.” (lower case), while catalog numbers (e.g., Köchel’s “K” numbers for Mozart’s works) are upper case.
- Keys: F or G (upper case) signifies a major key; f or b signifies minor. The abbreviations maj. and min. forestall any modal confusion.
- Nicknames (work titles not given by the composer) for works should appear in quotation marks after the standard work title: Beethoven’s Piano Sonata in C, op. 53 (“Waldstein”).
- Titles of large, multi-section works, such as symphonies, song cycles, operas, and complete recordings are put in italics: Beethoven’s *Eroica* Symphony; Schubert’s *Die schöne Müllerin*; The Who’s *Tommy*.
- Musical genres should be capitalized when referring to a specific work, but not when referring to the genre in general (e.g., Mozart’s Piano Sonata in F, K. 332, versus “Mozart wrote a lot of piano sonatas”).
- Italian tempo markings should be capitalized: Allegro, Adagio, Prestissimo.
- Special Characters: use an extended character set for sharp #, flat b, or natural § if possible; otherwise use #, b, and “nat.”

A Few Musical Pitfalls to Avoid

- Bass, not base
- Canon, not cannon
- Chord, not cord
- A passage is repeated once if it is presented twice.
- A passage is repeated if the repetition immediately follows the initial presentation. If other material intervenes, then it returns or recurs.
- Tempo refers to the music’s overall sense of speed, and not just the quantity and length of the notes—a trill, which has a lot of short notes, does not give an impression of speed
- Refer to composers and performers by their full name or surname, even when writing about popular music (“Miles Davis,” or “Davis,” but not “Miles”).